

18 M. 450.203



GIVEN BY

F. M. Endicott

THE NEW METHOD OF
COMPOSING
THE NEW METHOD OF

Published by John A. Smith

The musical score consists of approximately 12 staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The subsequent staves show a variety of rhythmic patterns and melodic lines. The paper is aged and shows signs of wear, including discoloration and faint smudges.

other ed.

(**BID ME DISCOURSE,**)
Sung by Miss Kelly
Composed by
HENRY R. BISHOP.

Philadelphia, Published by John G. Klemm.

Pr. 50.

Allegro
Mod^o ma
con Anima.

The musical score is written for piano and oboe. It begins with an 'Oboe Solo.' section. The piano accompaniment features dense chordal textures and triplet patterns. Performance markings include 'Cres.' (crescendo), 'ff Tutti.' (fortissimo tutti), 'Solo, p' (solo piano), and 'Cres.' (crescendo) again. The score concludes with a final 'Cres: ff' marking. The key signature is one sharp (F#) and the time signature is common time (C).

F. M. Endicott

Bid me dis- cours, I will en chant thine ear, Or like a Fai- ry

pp

tri up-on the green. I will en- chant thine ear,

ff

Or like a Fai- ry trip up-on the green.

f f p ff

Or like a Nymph With bright and flowing hair,

pp ff pp

Or like a Nymph, Or like a Nymph, With bright and flowing hair With

bright and flowing hair, Dance, Dance, on the sand, dance, dance, on the

Cres. *f*

sands on the sands Da

f f f pp

nce And yet no footing seen, and yet no footing seen,

Cres. *f f f ff*

Bid me dis-course, I will enchant thine ear, Or like a

rf rf rf

Fai - ry trip up on the green trip, trip, up on the green.

Bid me dis-course, I will en-chant thine ear, Or like a Fai-ry,

ff *pp*

trip upon the green. I will enchant thine ear, Or like a

ff *pp*

Fai-ry, trip up-on the green, Or like a Nymph, Or like a Nymph, With

f *pp* *f* *p*

bright and flowing hair, With bright and flowing hair, Dance, dance, on the

sands, dance, dance, on the sands on the sands, Da-

f *f* *f* *f* *fp*

2d
Time.

Da

nce And yet no footing seen And yet no footing seen Da

f *h* *cres* *f* *f* *f* *p* *pp* *Stac*

nce Da nce Da

nce Da nce Da nce on the sands and


yet no footing seen and yet - - And yet no footing And yet no

h *1st* *2d ad lib:* *cres.* *mf* *f* *p col voce*

h

foot - - ing seen .

mf *f* *ff* *rf* *rf* *rf*



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